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Handbook For

**SYMPHONY ORCHESTRA
WOMEN'S ASSOCIATIONS**

By HELEN M. THOMPSON

A PUBLICATION OF

THE AMERICAN SYMPHONY ORCHESTRA LEAGUE, INC.
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Symphony Orchestra Organization and Operation

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The Author wishes to say "Thank You"

To all Symphony Orchestra Women's Associations
because they have been her teachers, and

To three colleagues who served as consultants
and editors for this Handbook:

John S. Edwards, President of the League, and
Manager of the Pittsburgh Symphony Orchestra

Irma Lazarus, Member of the Cincinnati Symphony Women's
Committee and of the Board of the Cincinnati Symphony
Orchestra

Samuel R. Rosenbaum, Trustee, Recording Industries Music
Performance Trust Fund; Director, Philadelphia Orchestra

SYMPHONY ORCHESTRA WOMEN'S ASSOCIATIONS

"GIVE me six women, a bag of cookies and a box of tea and you'll have your symphony orchestra", according to Samuel R. Rosenbaum, a great, good friend of orchestras, member of the Board of Directors of the Philadelphia Orchestra, and Trustee of Recording Industries Music Performance Trust Fund.

Symphony Women's Associations are indispensable—one of the finest inventions of the orchestra world. Their history is illustrious. Their service to music is invaluable. Their devotion to orchestras is incredible.

The interests, activities and services of symphony women's associations are myriad. They soothe the troubled brows of orchestras throughout the land, and the next day or hour are capable of launching an aggressive, militant attack on any real or imagined foe of the orchestra. They create money where none exists. They invent ticket purchasers and audience members. They educate, entertain, cajole, insist, threaten, wheedle, buy, borrow, give, work, worry, plot and plan—as long as it's for the orchestra.

Transcending all of this, they have unshakable conviction that music and the orchestra are vital in their lives and, therefore, equally vital in other people's lives. They have a wondrous abiding faith that somehow the way can be found to do what is needed to serve the orchestra. Time after time, city after city, season after season, crisis after crisis, they prove that they are right.

The top brass, notwithstanding, it usually is *the ladies* who do the street pounding and telephoning in order to actually sell symphony tickets. It is they who do the year-in, year-out word-of-mouth symphony promotion, and therein lies the story of the success of many orchestras.

Not only do the women sell the tickets, they raise contributions, help meet deficits, develop wide promotional programs, originate and manage

music appreciation programs and educational projects, find ways to buy orchestra equipment and handle social activities for the orchestras. Just as the ladies' aids long have been a mainstay for churches and their ministers, so symphony women's committees step in to help orchestras and their conductors in a thousand different ways.

The women of the community usually are alert to the city's cultural needs. Examine the history of the city's other cultural activities—the churches, the library, the art museum, the music organizations, the city parks and playgrounds. More often than not it will be found that the starting point for each development was in the dreams and visions of sincere, civic-minded women. They are predestined by their very sex to think in terms of the future—of a better place in which their children will live, of a community with constantly expanding cultural and spiritual assets to offset the ever-growing deteriorating influences.

Women have not only the necessary vision, but also a calm faith in the ultimate triumph of that which is good. (As Mammy Yokum of comic-strip fame puts it, "Good will always win out because it's better".) Added to these valuable characteristics is a practical "doers" approach to problems involving ingenious use of the resources at hand. Whereas a man will go out and buy a brand new tack hammer which is exactly the right tool, for doing a small household repair job, a woman probably will save the price of the tack hammer by using the heel of her shoe. She will then perhaps spend the money saved to buy a new flower for a hat. Thus she will have met the practical problem adequately while at the same time making her own corner of the world a little more beautiful.

Properly or not, symphony orchestras seem to have to depend a great deal on this "make do" philosophy. A men's board is prone to draw up a fine large-scale plan and then bog down in its execution because not all of the conditions essential to its success can be met. Furthermore, businessmen are accustomed to viewing projects in terms of dollar soundness, with profits or losses being the determining factor in their decisions. The men's approach is vital and necessary in the operation of a symphony orchestra. But of equal value is the women's approach, involving faith and an urge to go ahead and tackle some specific aspect of the total problem. The women often provide the extra faith and tenacity needed to push a symphony organization over some particularly difficult spot. Accordingly, a corps of women workers for a symphony orchestra is vital.

Symphony women's associations were foreshadowed in the early days of the New York Symphony (later, through a merger, to become the New York Philharmonic Symphony Society), and even then the women's activities were the direct result of economic factors in the orchestra's life. The New York Symphony, under the direction of Dr. Frank Damrosch,

initiated children's concerts in 1898, and the deficits were assumed by a committee of ladies banded together for that purpose.

In 1902 the Philadelphia Orchestra Association formed women's committees in several nearby cities for the purpose of developing greater interest and patronage for the concerts played in those cities by the then newly-formed Philadelphia Orchestra. The history of the next women's committee development is related in Frances Anne Wister's "Twenty-five Years of the Philadelphia Orchestra, 1900-1925." It is so typical of the history of nearly every orchestra and every women's association that the story is ageless, the locale all inclusive:

"... the financial situation of the Philadelphia Orchestra became so acute in 1904 as to endanger the life of the orchestra. Each year had become more difficult financially and while the orchestra was learning many tunes, the Board of Directors could remember but one. They constantly repeated the same question: 'Where shall we get the money?' with variations. The Academy of Music (the concert hall) was not sold out; if it had been, it would not have paid expenses. Nobody wanted to hear the Philadelphia Orchestra. The general attitude was that there were too many concerts, that even the Boston Symphony Orchestra gave only five in a series, and that only a few extreme musical enthusiasts went to the two Boston series, a total of ten. The Executive Committee and the Board of Directors spent hours discussing means of procuring more guarantors to meet the increasing deficit. Every improvement in players or special soloists meant money! The Guarantee Fund for a three year term expired in the spring of 1904, and there would be an extra deficit of \$16,000. The Association was facing a crisis. No contracts could be made without some financial background.

Just at this moment an idea occurred to Mrs. Edward G. McCollin, wife of a member of the Executive Committee. After approaching several friends and failing to interest them, Mrs. McCollin one day spoke to Mrs. A. J. Dallas Dixon who persuaded Mrs. C. Stuart Paterson to call a meeting."

The result was that a number of women met to discuss plans to assist the orchestra on March 11, 1904, and two days later a Philadelphia Orchestra Women's Committee was formally organized. The Board of Directors of the Philadelphia Orchestra Association assigned to the newly-formed Women's Committee the task of raising \$10,000 in new guarantees within a month. By the deadline date, the women had raised the money and also had obtained new orders for season tickets and boxes totalling \$5,000 for the next season. The Philadelphia Orchestra was saved!

This is the story of symphony women's associations whether formed in 1904, 1940 or 1960, and whether established in Philadelphia, New York,

California, Kansas or Arizona. Many orchestras exist and flourish today because at some time in their history the situation demanded faith, hard work and increased funds, and a group of stubborn, far sighted women banded together to provide those needs under the banner of a Symphony Women's Association.

I. Basic Concepts of Effective Women's Associations

Certain basic concepts hold for the development of truly effective women's associations.

1. *The leadership of the women's association must be strong, intelligent, and practical.* The president of the women's association needs the same outstanding qualities as are required of the president of the orchestra's executive board. First of all, she must be genuinely and sincerely interested in the orchestra. She must be energetic, dynamic, a recognized leader in the community, able to work well with other women, able to direct successfully the work of other women, and she must have almost unlimited time to devote to symphony work. The president must have poise, ability to speak before large groups, a wide acquaintance among the women of the community, and a healthy sense of humor.

2. *The membership of the women's association should be representative of all women in the community.* Again, it must be remembered that the successful orchestra must belong to the entire community. One of the great dangers inherent in the women's lay organization of the orchestra is the tendency for it to become the private baby of a small group of interested women who work hard for the orchestra, but by their very possessiveness shut off the participation of women more widely representative of the entire population.

3. *Both privileges and obligations should accrue to women's association members.* The obligations should include a demand that all members be willing to spend at least part of their time, energy, talents, influ-

ence, and money on behalf of the orchestra. Modest membership dues probably should be paid as a further demonstration of serious intent. Association members should be given opportunities to get acquainted with the conductor, orchestra players, and guest soloists. They should be given advance information on special orchestra activities, policies, and plans. Outstanding work should be given recognition, and some provision should be made for pleasant social activities within the women's association.

4. *Constant and wise use should be made of the talents and wisdom within the women's association.* Specific work should be assigned throughout the year and the members should be held responsible for it. The work and responsibilities of the women's associations should be sufficiently important and extensive to challenge the imagination and interest of the members.

5. *Women's association members should be symphony orchestra series ticket holders and should attend the concerts.* Without this personal contact with the orchestra and its music, it is utterly impossible for the members of the association to serve as effective representatives of and workers for the orchestra cause.

In order to make it possible for every member of the association to possess series tickets, many orchestras arrange for the association members to earn their tickets through meeting certain quotas in ticket sale campaigns.

A. Relationship of the Women's Association to the Orchestra Association

Structurally, a women's association is an auxiliary arm of the total orchestra organization. Its only validity for existing is to serve the orchestra. Its work should be an integral part of the total plan of operation. Its specific plans and activities should form a part of the total mosaic of the overall activities, plans, goals and development of the orchestra organization. Its operations should be sufficiently flexible to permit it to change its course as the needs and scope of the orchestra change, and it must be alert to new ideas, plans and services.

In short, women's associations are expected to combine the characteristics of the Rock of Gibraltar and of a pliable reed—to be both aggressive and becomingly adjustable. They are expected to take initiative but not get “out of hand”.

This is the theory—and it's a good one. If the governing board of the orchestra association is effective, offers satisfying leadership, and carries

out its proper responsibilities, the theory even works out well in actual practice.

If the governing board is not doing its job well, there very likely will be stress and strain between it and the women's association simply because the women are seldom content with the status quo. They want to improve things. They want to create new services, new audiences, new activities. They want to plan and experiment. In short, they want a growing, vibrant, significant orchestral life for their communities.

If the orchestra board tries to throttle down this fount of activity difficulties ensue. If it fails to take cognizance of the women's association's eagerness to work for the orchestra, it likely will discover that the women's association is beginning to displace the orchestra board as a governing body and that the board has been relegated to a position of merely passing a series of resolutions approving the *faits accomplis*. Seldom does this situation prove to be advantageous for the orchestra. All too often it results in the orchestra being considered a women's club activity, instead of a cultural institution of wide community significance.

With these considerations in mind, the legal structure to be used for the women's association becomes extremely important, as does the procedure for maintaining close liaison between the women's association and the orchestra's governing board.

B. The Legal Structure of the Women's Association

Two different legal structures for women's associations are in general use.

1. A *membership association* which operates under the general charter of the orchestra association.

2. A *formal corporation* having legal entity separate from the orchestra association.

With sound leadership, each has proven effective in many communities. Also, each has proven ineffective in some communities—a circumstance which usually reflects inadequate leadership within either the women's association or the orchestra organization as a whole.

Each type of women's association exists for the same purposes and carries out the same functions. The second form of organization usually permits the women's association to have more autonomy than does the first, and it is because of this very situation that difficulties can develop. By the same token, the added autonomy may serve to produce a stronger

women's association—one which will prove to be of greater assistance in helping meet the orchestra's needs than will be the case when the women's association is completely subject to control by the orchestra's governing board.

1. The Membership Association

The membership association, which functions as one unit of the total orchestral organization under the general charter of the orchestra, usually has many of the trappings of a separate corporation including its own By-laws, officers and bank account.

The members of the women's association may pay modest dues to their own association. These funds usually are used to defray such operating costs as publishing the year book, preparing and mailing announcements of various activities to the membership, providing modest refreshments for meetings, etc.

In addition to working on or assuming full responsibility for the series ticket campaign, the association may engage in fund raising activities for specific purposes which have been approved by the orchestra board of directors including contributions to the orchestra maintenance fund, purchase of instruments needed by the orchestra, sponsorship of various educational and promotional projects, etc.

The association's *authority* to do any and all of these things stems from the orchestra's governing board although the manner of carrying out the projects usually rests with the women's association. Furthermore, the women's association is subject to the orchestra board's guidance, supervision and control in all matters. This is as it should be.

Again, perhaps, it is pertinent to cite the parallel with the women's organizations of churches. Invariably they are considered as auxiliary units organized and maintained to carry out certain phases of the work of the church under authority delegated to them by the governing body of the church. It goes without saying that their areas of work will be dictated by the needs of the church as interpreted by its governing body.

The same situation is equally logical and true for the women's association of a symphony orchestra.

With the control centralized in the orchestra governing board there is much closer liaison between the two groups and much less likelihood of suddenly discovering that they are competing with each other for the time and effort of volunteers and for funds from the general public.

2. The Separate Corporation

The original authority to establish a symphony women's association is granted by the orchestra governing board which at that point also can determine the form which the association shall take.

If the orchestra governing board gives approval to the establishment of the women's association as a separate legal entity under its own non-profit charter granted by the state, it then becomes possible for the women's association to emerge as an almost completely autonomous group subject only to the control of its own governing body.

Such a complete division of the two organizations can (and should) be avoided through seeing to it that the legal documents of the women's association are properly drawn, and approved by the orchestra governing board before they become operative. Within these legal documents, the relationship between the two organizations should be clearly set forth.

The only reason for establishing a symphony women's association—namely, to serve the orchestra—provides the logical, necessary and sufficient reason for seeing to it that a proper relationship with suitable controls and liaison is developed between the parent body and the subsidiary organization.

C. The Form of Organization

Regardless of the type of legal structure which is chosen for the women's association, several different forms of organization may be used of which the following are most prevalent.

1. Association Composed of Individual Members

The association composed of individual members is the organization format with which everyone is familiar. An individual joins the association through meeting the stated membership requirements and participates in the activities of her choice or to which she is assigned. Elected officers, or an elected governing board, guide the association's activities.

2. Federation of Subsidiary Units Based on Geographical Divisions

With the increase in the size of women's associations (many have memberships totaling from 500 to 1,200 or more individual members) plus the expansion of suburban living, there is increased interest in organizing the women's association as a federation of "neighborhood" units.

Under this plan, each unit carries out its share of the work on certain major, all-inclusive activities such as the annual concert season ticket

campaign and work in connection with the women's association major fund raising project for the year. The individual units also may undertake additional projects and activities having special value and interest in a given geographical section of the community.

For instance, the children of the central city may attend downtown children's concerts which are not made available to the students of schools in the suburban communities. Under such circumstances, it is not unusual for a suburban unit of the women's association to help finance and sponsor a youth concert in the schools of its own neighborhood community.

3. Federation of Subsidiary Units Organized on the Basis of Special Projects

In some associations (especially the large ones), another form of organization has proven reasonably successful. The total association membership is subdivided into committees. Each committee carries responsibility for some special project such as the Youth Concert Committee, the Scholarship Committee, the Hospitality Committee, etc. Each member chooses or is assigned to one of the committees.

Again, under this form of organization, each member of each committee is expected to participate in certain major projects (such as the season ticket sale and the major fund raising event), but during the rest of the year an individual member's primary responsibility may be work on the project of the Committee to which she is attached.

In both plans involving federations of units (by geography or project) it is customary to provide for a chairman or president of each subdivision. They may be appointed by the governing board of the central body, or they may be elected by the members of their unit or committee. The unit chairmen or presidents may then form the Central Committee or governing board of the women's association.

It is obvious that if the committee chairmen or presidents of the several units are appointed by the central governing body, it will be open to charges of being a self perpetuating body. Often a choice must be made, therefore, between the virtues of democracy and the values of efficiency. In an organization connected with an orchestra which proclaims itself to be the possession of the entire community, democracy probably is the safer choice and, in the long run, probably will prove to be a greater value to the orchestra although many a doubt will present itself as the daily work goes on.

D. Charter, Constitution and Bylaws of Women's Associations

The first step in the process of establishing a women's association should be the appointment of a small committee to study many factors. The committee should be composed of representatives from the women's group and from the orchestra's board of directors, and the orchestra's manager. The committee also will need the advice of local counsel.

This committee should clearly define (1) the relationship which shall exist between the orchestra association and the women's association; (2) the areas and extent of control of the women's association which shall be retained by the orchestra's governing board; (3) the manner in which these controls shall be exercised; (4) the process whereby a close liaison between the two groups shall be maintained.

After working out this basic structure, the committee should submit it to the orchestra governing board for approval and adoption. Following the board's adoption of these proposals, the committee will be ready to proceed with the drafting of the basic documents needed by the women's association.

The best possible source material for work on the basic documents is the American Symphony Orchestra League's publication titled "Study of Legal Documents of Symphony Orchestras"¹ which was developed for the League by a committee of distinguished lawyers having wide experience in the operations of non-profit and orchestral organizations.

The publication includes detailed analyses of the form and nature of a symphony orchestra organization, provides general background and basic information needed for developing the legal structure, and discusses the requirements necessary for an orchestra's documents to meet the qualifications for federal tax exemptions available by law to symphony orchestra organizations. This information is pertinent to the documents of the subsidiary units of the orchestra including the women's association.

1. Charter

If the women's association is to be incorporated as a legal entity, separate and apart from the parent body of the orchestra, a charter will be needed. If the women's association is to operate under the orchestra

¹Published by and available from The American Symphony Orchestra League.

society's basic charter, then the purposes set forth in that charter must be studied to be certain that they are broad enough to cover the establishment and operation of the women's association. If they are not sufficiently broad to cover a women's association, advice should be sought from local counsel on the procedures to be followed in any given state.

The League's Legal Document Study Committee described a charter as follows:

"The basic instrument which clothes the society with corporate powers is a legal one which must be fully discussed with and drafted by local counsel in accordance with the Corporation Law of the State in which it is filed. It must contain the provisions required by that law. It is variously described as the Certificate of Incorporation, or Articles of Incorporation, or of Association, or Charter, or by some analogous title. . . ."

Each state requires certain information to be included in the charter application. All states require a statement of purpose, and it is the so-called "Purpose and Power Clause" that forms the all-important framework within which the association shall operate. It is in the purpose clause that the essential character of the association should be established—that of a non-profit and an educational organization.

The only basis on which contributions to symphony orchestras and their subsidiary units may be claimed as deductible items in the donor's personal income tax payments is that the work of the orchestra is *educational in character*. Therefore, the purpose clause of the charter of the orchestra organization and of the women's association must clearly set forth the educational purposes and character of the organizations in order to be certain that donors' tax exemption status is properly protected.

The purpose and power clause of the charter also is the proper and logical instrument in which to set forth the basic relationship between the women's association and its parent body—the orchestra association.

The suggested purpose and power clause (page 48) has been adapted for symphony women's associations from the form recommended for orchestra organizations by the League's Legal Document Study Committee. It is set forth only as a suggested form and must be adapted to the needs and preferences of specific organizations with due regard for the provisions of the corporation law of the state having jurisdiction over a given organization.

2. Constitution

A constitution may or may not be needed. For all practical purposes, the provisions of a constitution usually duplicate material contained in the charter and bylaws.

If the women's association is to be established as a separate corporation, the corporation law of certain states will require the association to adopt both a constitution and bylaws. Other states require only the bylaws.

If the women's association is to operate under the orchestra organization's basic charter, the adoption of a constitution probably will be optional although local counsel should be consulted on this matter.

3. Bylaws

Regardless of whether a women's association exists as a membership association operating under the orchestra society's charter, or as a separate corporation operating under its own charter, there will be need for the development and adoption of bylaws setting forth the regulations under which the association shall function and carry out its activities.

The League's Legal Document Study Committee defines bylaws as follows:

"The second basic instrument is one referred to in the law of most States as the corporation's By-Laws. These prescribe the internal rules which govern the organization's corporate procedures."

The aforementioned League publication, "Study of Legal Documents of Symphony Orchestras",¹ contains detailed, expert discussions on all phases of organizational matters customarily covered in bylaws, and it is strongly recommended that the full analysis be studied carefully.

Most of the following suggestions have been adapted for symphony women's associations from the recommendations the Legal Document Study Committee made for the orchestra organizations.

The Legal Document Study Committee made the following general remarks concerning bylaws:

"The Committee . . . will indicate the subjects which the By-Laws . . . ought to cover. Even so, it is elementary that no written regulations mean much without integrity, leadership and devotion at the head, and loyalty and industry among the followers and supporters. Conversely, if such qualities exist in the society, it will succeed and do well even with imperfect By-laws on its books.

¹Published and available through the American Symphony Orchestra League.

"It is not practical to propose a final "model", all-inclusive formula for every society. It will be apparent that in many details, By-Laws are a matter of taste, or should be tailored to the local conditions and requirements, and to the stage of development reached at the time they are adopted—all of which may change almost from one season to another".

a. *Membership in the Women's Association:* The Study Committee commented as follows:

"A By-Law should define the qualifications for membership and voting. Members will be those who vote at membership meetings. In some States, the definition of membership must be included in the Charter application. The Study Committee recommends against vague definitions of members (such as all women who have interest in the orchestra and music or, any person interested in promoting the objects of the association). It is desirable that some money payment be fixed as a minimum so that, in case of the need for tallying an accurate vote, the votes may be counted properly. Whatever standard is adopted, the rule of "one member, one vote" should be spelled out."

Many different qualifications for membership are in use by symphony women's associations. On the basis of actual experience, the following requirements are recommended as giving the greatest chance of developing an effective, active, working women's association.

i. *Acquisition of Season Tickets:* Purchase of, or earning through work in the ticket campaigns, a season ticket for the orchestra's series concerts is a logical starting point for anyone who professes to have interest in a symphony women's association, its work and purposes.

After all, the women's association exists only to further and aid the work of the orchestra. The orchestra's primary product is music. Its primary need is a loyal and appreciative audience. Therefore, the purchase of a season ticket (and presumably subsequent regular concert attendance) should be the first step required of anyone wishing to share in additional privileges connected with the orchestra operations.

Financial inability to purchase tickets may be a problem for some women who are sincerely interested in the orchestra and its music, and eager to work on its behalf. For that reason, it is strongly recommended that provisions be made whereby women's association members can earn tickets by meeting reasonable quotas in the ticket campaigns.

ii. *Payment of Dues:* Dues in the women's association should be nominal. Customarily they are from one to three dollars a year or possibly as

much as five dollars. Payment of dues serves to verify the membership roster, and provides modest administrative funds for the work of the association. If dues are kept to a nominal amount, the payment does not compete with the purchase of concert tickets nor does it make membership prohibitive for persons who wish to work for the orchestra but who may have limited funds at their disposal. The association should not be denied the help of interested women nor should the individual be denied the privilege of working for the orchestra simply because of costly annual dues in the women's association.

The orchestra is, after all, a community wide institution seeking support from the community at large. Seldom can it live by a policy of *exclusivity* when it comes to privileges and simultaneously foster a policy of *this-is-for-everyone* when seeking financial support for the orchestra.

b. *The Governing Body of the Women's Association:* The women's association will need to establish a governing body. Many procedures prove successful. The governing body may be composed of the chairmen of certain committees plus the elected officers. In the case of an association which is, in reality, a federation of associations developed on the basis of geographical areas or on the basis of activity groups, the board may consist of the officers of the overall association plus the chairmen of the individual units.

Regardless of the manner in which the women's association governing board is selected, certain recommendations of the Legal Document Study Committee are pertinent:

i. *Size:* In order to have a board of practical size for the transaction of business, the Study Committee recommends a board of not less than 15 nor more than 30.

ii. *Election:* If the board is elected rather than composed of specified committee or unit chairmen, the Study Committee recommends election "by the membership at annual meetings, or three-fourths of them elected by the membership and the remaining one-fourth elected by the board itself in such manner that they will be in three classes, one-third elected each year for three year terms".

Such a plan gives needed continuity of leadership while at the same time providing a way whereby new people can be brought to the board each year.

c. *Length of Board Member Terms:* The Study Committee strongly recommends that terms of board members be three years and that no prohibitions be set up concerning eligibility of board members to succeed themselves.

All too often, there is a tendency to weaken the basic structure of an organization through the adoption of bylaws for the primary purpose of relieving the organization of the discomfort and embarrassment of doing what it knows it should do in regard to specific individuals. Rather than refusing to re-nominate and re-elect a member who has ceased to be of value to the organization, rules limiting the term of office often are adopted. Such a procedure may do a great deal more harm than good in denying to the organization the continued leadership of a very valuable person. Better to establish a sound basic structure and then find the courage to do what is needed to meet an individual situation. Besides, the circumvention usually is transparent and embarrassment and discomfort are brought about regardless.

d. *Nominations*: The Legal Document Study Committee recommends the following procedure:

“In the usual case, nominations for election to the board are presented to the membership meeting by a nominating committee of the board itself, but provisions should also be made for nominations, independently of board action, by a prescribed number of society members outside the board if they so desire, duly filed by a fixed date before the date of the election. While in practice this privilege is seldom availed of, its existence will remove any criticism that the board is a self-perpetuating closed body. Beyond that, it provides suitable procedure for the expression of real independence by the membership if an occasion should arise.

Further, to avoid the charge of inside control, provision should be made for proxies or mail voting at membership meetings.”

e. *Quorum*: In order to spell out the circumstances under which business may be legally transacted, it is necessary to establish the number of members which must be present to constitute a quorum.

The Study Committee stated that a quorum for the board usually is less than a majority—possibly as little as one-third or forty percent of the full board. Voting at board meetings cannot be done by proxy.

f. *Officers*: Quoting the Study Committee:

“It is practically universal in cultural organizations that, while the membership elects the board, or the board elects only parts of its own number, the officers are elected by the board, not directly by the membership.

Titles given officers are the conventional president, one or more vice-presidents to suit the need or the fancy of the membership, secretary and treasurer . . . The board also has power to appoint

such additional officers, agents or employees as the (association's) business may require.

The usual term of officers is one year and this is recommended by the Study Committee, without any prohibition on re-election. In this work there is no substitute for continuity and experience. . . ."

g. Duties of Officers: Customarily the standard and conventional provisions are used describing the routine duties that officers perform in any corporation.

h. Committees: Provision for specific committees in the bylaws varies widely depending on the basic manner in which the women's association is constituted. If the association is composed of various units based on functions and activities, then there is need to specify in the bylaws that certain committees shall exist. Under these circumstances, care must be taken to amend the bylaws when committees cease to be needed by virtue of changes in the organization's needs and activities.

In those associations which operate on the basis of individual memberships, the Study Committee recommends that as few standing committees as possible be provided for in the bylaws. The governing body always has the power to establish and abolish committees as needed.

Two committees, however, probably should be provided for in the bylaws—the Nominating Committee, and, in the case of a fairly large board, an Executive Committee probably will be needed to carry on the work between the full meetings of the board.

i. Meetings: The Study Committee stated:

"By-Laws should contain the usual corporate requirements of an annual membership meeting at which directors are elected.

Customarily, the quorum for a membership meeting is set quite low—as low as 5 per cent of the total membership or, perhaps, twenty-five persons for a membership totalling several hundred persons. Voting by proxy may be permitted in a membership meeting.

Provisions also should be made for monthly or quarterly meetings of the board depending on the nature and volume of work expected."

j. Accounts and Reports: Recommendations of the Study Committee are as follows:

"An annual report to the board should be required of the president, the secretary and the treasurer. The treasurer's report should be supplemented by an independent audit made annually by a certified public accountant."

k. *Amendments*: According to the Study Committee, amendments should be handled as follows:

“As By-Laws are part of the organic law of a corporation, constituting part of the contract between it and its members, it is considered by the Study Committee improper in principle to provide that By-Laws may be amended by board action. Proper provision should be made for the adoption of amendments to by-laws upon due notice at a special or annual meeting of the membership.”

II. Initial Steps in Forming a Symphony Women's Association

Many successful plans have been used in starting women's associations. For each, certain basic things are needed:

1. Careful preliminary planning.
2. Careful analysis of the function and purposes of the association.
3. Careful search for the right leadership.
4. Careful integration and coordination with all existing units of the orchestra organization.
5. Flexibility in format and structure.
6. Adoption of membership policies and dues which will result in the association being representative of the women of the *entire* community.
7. An immediate and significant job to do.

The following are examples of specific organizational plans and procedures used by symphony women's associations which have proven them-

selves successful and vital in the encouragement and growth of their respective orchestras.

Plan A

1. Two women members of an orchestra's board of directors, the manager, the conductor and three leading women of the community spent several months exploring the need, potential functions and values of a symphony women's association.
2. This group worked up a long list of questions, and arranged for a field visit by a representative of the American Symphony Orchestra League to discuss the questions and help develop basic policies.
3. Thirty women were invited to a morning coffee at which women's association work generally was discussed with the League representative.
4. The original committee, now designated as a "Steering Committee", presented an open meeting to which were invited "all women in the community who had special interest in the work of the orchestra". The invitation was issued through the press and through personal telephone calls to friends made by the original group of thirty who attended the coffee.

At the open meeting, general plans and orchestra needs were discussed. The chairman of the Steering Committee announced that the first job would be to work on the season ticket sales. By informal majority vote, the gathering decided that a women's association should be formed. The Steering Committee was authorized to continue to "steer" for the first season at the end of which time a formal structure and organization plan would be adopted.

5. New members were added to the association throughout the year through personal contacts.

Plan B

1. The orchestra conductor sought the aid of a leading woman in the community in forming a women's association.
2. The woman invited fifteen friends to lunch to discuss the orchestra needs and the women's association idea.
3. Each guest agreed to find two other women whom she felt had interest in the orchestra and would be willing to work on its behalf.

4. The forty-six women met for a Dutch treat luncheon, decided a symphony women's association was needed, unanimously requested the first woman to serve as Chairman *pro tem*, and promised to ask their friends and acquaintances to join with them in the work. A membership goal of 500 was established and the first undertaking would be a major fund raising benefit project.
5. Three weeks later, the forty-six women held another Dutch treat luncheon, turned in membership acceptances from a total of 428 women, decided to present a Symphony Ball three months hence. The ball profits totalled \$2,800, thereby enabling the orchestra to complete the season as planned.
6. The following season, the formal structure of the women's association was developed, officers were elected, committees formed and the association assumed full responsibility for handling the season ticket sale.

Plan C

1. The orchestra governing board decided a women's association was needed.
2. The board appointed one of its members to serve as the chairman and organizer of the association.
3. The chairman contacted the president of every women's organization of significance in the community, explaining that a symphony women's association was being formed and invited each association to send a representative to the Founding Tea.
4. Approximately seventy-five women attended the tea at which time the needs of the orchestra and the purposes of the women's association were explained. Each person present was invited to become a member of the association and was asked to recruit additional membership of the organization she represented. A supply of printed postal cards was given to each person. The cards were addressed to the chairman and carried the following statement:

I am interested in learning more of the new symphony women's association.

Name _____

Address _____

Telephone Number _____

5. Each person returning one of the cards received a note from the chairman, a mimeographed enclosure containing a little information about the orchestra and some of the work which the women's association might do, and an invitation to attend an "Exploration Meeting" to be followed by a coffee hour.
6. The purposes of a women's association were reviewed at the Exploration Meeting. Sponsorship of a youth concert was proposed as the first project. The work would include handling the ticket sale in the schools, working out pre-concert preparation of the children with the teachers, developing transportation plans for the children and supervising the audience.
7. By popular informal vote, the persons present agreed that an association should be formed, agreed to work on the youth concert and adopted nominal membership dues of \$1.00 per year.
8. The work proceeded the first year under the leadership of the chairman who had been appointed by the orchestra governing board and who, in turn, appointed subcommittee chairmen as needed.
9. These chairmen drafted bylaws for the association which were submitted and adopted at a general meeting at the beginning of the following season. The original chairman continued to serve as chairman of the association during the second season at the end of which time the first election of officers was held.

III. Building and Maintaining the Membership

The membership policies of a women's association should be of primary concern to the governing board of every orchestra association because those membership policies are closely related to the orchestra's public image and its financial affairs.

In this day and age, orchestras—all orchestras—look to the general public for financial support. Ticket sales and contributions are solicited from

individuals, business and industrial firms, clubs and organizations, municipalities, townships, counties, states and foundations. Invariably the appeals for contributions (and often appeals for ticket purchases) are made on the basis that the symphony orchestra serves the total public and, therefore, merits financial support as a community and educational institution.

Then comes along a symphony women's association with ideas of *exclusivity* as far as its membership is concerned. Such a situation can quickly and lethally undo the progress made over a period of many years in educating the citizenry to think of the orchestra and its music as belonging to the total community.

It is strongly recommended and strongly urged that a women's association neither adopt nor be permitted to adopt a policy of *exclusivity* for its membership. Membership should be open to every woman in the community who wishes to work for the orchestra providing, of course, that she meets the simple membership requirements of acquiring a season ticket for the concerts and paying the modest dues of the women's association.

Furthermore, the women's association should aggressively and continuously seek new members. Invitations to join the association should be published regularly in the orchestra's printed concert programs, news-sheets, etc. Each member should take responsibility for obtaining additional members throughout the year. Modest social events should be scheduled once or twice during the season to welcome new members.

Moreover, in most communities the open membership policies and procedures are essential to the continued existence of the women's association. Membership seldom can remain static. If it does, the association seldom is properly effective. More often it becomes inbred, smaller and smaller until finally it fades away—little remembered, little missed and little mourned. By that time, a new women's association under a different name probably has taken its place anyway.

Much worry goes on about the "dead wood" within a women's association membership.

"We have five hundred dues paying members and a hundred of them do all the work. Wouldn't it be better just to have that hundred women constitute the women's association and toss out the others?" is a question frequently asked. The answer is clear cut—"No, it wouldn't!", and the answer is not based on theory, but rather on actual experience within a good many women's associations.

There seems to be a "Law of Inevitable Shrinkage" which operates in symphony women's associations. The minute you cut the membership to the one hundred so-called working members, you will find that the following year only sixty or seventy per cent of the hundred actually are working for the orchestra. Comes another membership amputation and the process repeats itself. The theory of the continuing existence of a hard working core composed of the same people year after year just doesn't pan out in volunteer organizations.

The Law of Inevitable Shrinkage is brought about both by circumstances over which no one has any control plus the manner in which women's associations operate.

The uncontrollable circumstances are many—the constant changes in the personal lives of the members which effect the time, energy and money they can give to community work; the sudden changes in the enthusiasms of many people who flock to orchestra work one year and to some other community activity the next year. These and scores of other circumstances account for the fact that women may be valuable orchestra workers for a while and then may do little beyond paying membership dues in the association for a few years—another reason why it's so very important to make membership in the women's association contingent on concert ticket purchases.

The very fact that a woman purchases a ticket and pays membership dues in the women's association means that she is giving help and support to the total orchestra cause which she might not do were she not a member of the women's association. Furthermore, this more or less quiescent period may be temporary, and as long as she maintains an affiliation with the women's association it is to be hoped (and assumed) that eventually she will be more active. Responsibility to try and bring this about rests with the association itself.

When it comes to consideration of the operation of the women's association as a contributing factor to the Law of Inevitable Shrinkage, certain built-in limitations of the association must be admitted frankly.

The women's association as well as much of the rest of the orchestra work is based on volunteer efforts of many people and it just is not possible to establish a completely accurate and effective check-up system for seeing to it that people carry out all the responsibilities and assignments expected of them. Therefore, many things are left undone—often with no reports made to anyone concerning the omissions.

Someone gets a busy signal when trying to issue a telephone invitation for a meeting or social event and the call is never completed. As a result,

a member of the women's association feels she was slighted, unappreciated or perhaps unwanted and she forthwith ceases to be an active worker without telling anyone the real reason.

In the furore and pressure of doing many things, someone may hastily be assigned to help with a project in which she has no interest, or asked to do something she hates to do or feels inadequate for—and she just doesn't carry out the assignments. Shying away from making explanations and possibly being the victim of recriminations, she simply absents herself from the activities and become classified as “dead wood”, whereas a more suitable work assignment might have resulted in her taking a very active part in the women's association activities.

These things are bound to happen and about all that can be done is to take all possible and reasonable precautions to avoid them and then hope and pray for the best.

The following are some of the “possible and reasonable precautions” in use by successful women's associations as an aid to obtaining and maintaining a large and active membership.

A. *Sincere effort developed for drawing the total membership into a close working relationship:* It is very important that the central corps of the organization be willing to share the attractive activities as well as the unattractive ones with the rest of the membership and make special effort to draw the new and little known members into the various projects.

B. *Making a wide variety of activities available:* Obviously five hundred women will present a wide range of interests, talents, experience and capabilities. If the women's association is carrying on a broad based activity program, there will be opportunity for nearly every one to make some contribution to the total effort in an activity which she enjoys and feels capable of undertaking.

C. *Training programs and policies:* Orderly, sincere and serious effort should be made to train new people to take over various tasks and chairmanships. Care in preparing committee reports and job analyses will help in the transfer of responsibility to new people meanwhile maintaining the continuity which is vitally needed from year to year.

D. *Job placement committee:* In many associations, each member is asked to file an activity preference sheet in which she indicates the kind of work she would prefer doing for the association and the orchestra. The job placement committee studies these sheets and makes recommendation for committee assignments on the basis of the stated preferences, talents

National Symphony



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WOMEN'S COMMITTEE



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SAN DIEGO SYMPHONY
ORCHESTRA ASSOCIATION

San Diego Symphony Orchestra
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Women's Association
for the
Detroit
Symphony Orchestra

ATLANTA SYMPHONY GUILD

Atlanta Symphony Orchestra



Philharmonic
Fanfare
tulsa

WOMEN'S ASSOCIATION OF THE TULSA PHILHARMONIC SOCIETY

FAVORITE RECIPES

OF THE
ALLEGHTOWN SYMPHONY WOMEN'S COMMITTEE
MEMBERS OF THE CHIEFS
AND GUEST SOCIETIES
WHO HAVE APPEARED WITH
ALLEGHTOWN SYMPHONY



BYLAWS
OF THE WOMEN'S COMMITTEE
OF THE
CONQUANITY SYMPHONY
ORCHESTRA

WINNIPEG SYMPHONY ORCHESTRA

March 21, 8:30 PM - 1 AM
Royal Alexandra Hotel
Dinner, Buffet Supper
Fred Dyer, Jimmy Ambrose
Referee, C. Prater
FIRST PRIZE
Prize via Sabre to England world
Air Line
SECOND PRIZE
A series of the orchestra for
M. S. Italia, New York
Museum. Air travel provided
to New York
Travel arrangements by
Canadian Travel Bureau
\$5.00 PER PERSON
Symphony Box
Main floor
Co.

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the Women's Association
of the
Detroit
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Orchestra

WOMEN'S COMMITTEE
DETROIT SYMPHONY ORCHESTRA

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TO DINE IN A CAFE EVENING OF ART, FASHION
AND MUSIC

Venetian Eleganza

to be staged as a benefit for the Symphony on the new Fashion
Second Floor at
ROCKETS

recently transformed into the heart of a Venetian palace, inaugurating
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Tickets at the Symphony Society, 435 East Las Olas Boulevard

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presented by
THE TUCSON SYMPHONY WOMEN'S ASSOCIATION

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NOVEMBER



Fall Festival of FASHION

for the benefit of
THE WOMEN'S COMMITTEE
OF
THE FLORIDA SYMPHONY ORCHESTRA
Cherry Plaza Hotel
SEPTEMBER 15 at 7:45 P. M.

and experience. The sheets also are invaluable in times of crises when an emergency situation must be handled and a special working force rounded up on short notice.

E. *Keeping the membership informed:* By whatever device is preferred (distribution of newssheets, mimeographed reports from the president, etc.), the membership should be given information regularly on the plans, activities, needs of the orchestra, results of various undertakings of the women's association, etc.

In other words, if the symphony orchestra really exists to serve the entire community, if there really is need for a working force of women—then that entire force should be made to feel welcome, valued, needed and appreciated by the orchestra association and its subsidiary units.

IV. Work of Women's Associations

The work undertaken by women's associations is unbelievably wide in its diversity and of such inestimable value to the development, growth and maintenance of a symphony orchestra that it's difficult to conceive of an orchestra operating successfully without one.

Women's associations activities often are classified under five main headings:

- Ticket selling and fund raising
- Educational work
- Promotional activities
- Special services
- Hospitality activities

This classification, however, is somewhat illogical because many activities simultaneously serve all five purposes. Practically all ticket selling and fund raising activities involve educational and promotional efforts. Most hospitality projects are promotional in nature, many are linked with educational undertakings and, frequently, they serve also as a source of revenue for the women's association or the orchestra organization.

A. Ticket Selling and Fund Raising

1. Ticket Sales

Unfortunately, it is still true that a high percentage of symphony orchestra tickets are sold—not bought. In the case of a very few orchestras, the mere announcement that tickets have gone on sale prompts the public to take the initiative to purchase the tickets. Most orchestra organizations, however, find it necessary to organize a corps of people to sell the tickets to the public through endless personal contacts. It is just this situation which has brought many women's associations into existence.

Such a sales effort requires many willing, dedicated, volunteer workers. Who, but the women—and so a symphony women's association is launched. Work on the annual season ticket sale probably is the most vital activity the women's association can undertake. The size of the audience which attends concerts is the basic foundation for all other activities of a symphony organization.

If an orchestra organization cannot attract and hold an audience which can be considered substantial for a community of given size, then all the rest of the activity, panoply, sound and fury concerned with the operation profits little.

Therefore, until such time as the concert tickets sell themselves (and that may take a century or more judging from past history), the first and most important task for an auxiliary unit is to assist in or take full responsibility for selling the season tickets for the concert series. A successful season ticket sale is a passport to other more interesting activities—for both the women's association and the orchestra organization as a whole.

2. Contribution Campaigns For Orchestra Maintenance Fund

Solicitation of contributions for the maintenance fund may or may not be an official responsibility of the women's association. In some organizations, solicitation of contributions to the maintenance fund is handled by the orchestra board plus a special maintenance fund committee which usually includes some individual members of the women's associations.

In other organizations, the women's association, as such, may commit itself to contribute a certain amount of money to the annual maintenance fund. It may raise the funds through solicitation of gifts from its individual members and/or through the sponsorship of fund raising events of various kinds and scope. Such pledges run from as low as \$500 in a small orchestra to \$100,000 in a large operation.

3. Benefit Fund Raising Projects

Fund raising or benefit projects almost invariably result in triple value—they raise money, they promote the orchestra within the community and, in the process of doing these two things, the workers are bound to inform a few or many people of the goals, purposes, needs and values of the orchestra and its women's association. Ideally, a fund raising project also offers pleasure to those who work on it and enjoyment to the association members who attend it.

Women's associations undertake fund raising projects for practically any and all purposes—to swell the maintenance fund, to purchase instruments, to support a youth orchestra, to finance youth concerts, for various scholarship plans, for the musicians' pension fund, for a new concert hall, for music stands, for an acoustical shell, for new chairs for the stage, for new stage lighting, for the conductor's salary, for the addition of a full time paid manager to the staff, for the purchase of music, to commission a composer to write a new work, for . . . to . . .

The nature of the fund raising projects is dictated only by the imagination, taste and opportunities to be found within a given organization and locale. The following list of benefit projects is merely indicative of the great variety of fund raising schemes undertaken by symphony women's associations. Profits range from a few dollars to upwards of \$50,000 on a single benefit project.

Note: Details on many of the following projects and activities may be obtained from The American Symphony Orchestra League.

Sponsorship of productions of various kinds:

- Antique shows
- Aquacade
- Ballet performances
- Benefit night at the races
- Charter train trips
- Concerts of all kinds
- Cooking schools
- Fashion shows
- Films
- Flower shows
- Furs and jewel style shows
- Ice shows
- Lecture series
- Magician's show
- Recital series

Tours of:

- Cities
- Decorative arts and interior design firms and show rooms
- Embassies
- Gardens
- Homes
- Kitchens
- Museums
- Swimming pools

Sales events:

- Attic fairs
- Auction sales
- Christmas bazaars
- Easter fairs
- Radio auctions
- Raffles of everything—including cars, trips, jewelry, furs, etc.
- Record exchange
- Rummage sales
- Street fairs
- White elephant sales

Sales of:

- Antiques
- Aprons
- Baked goods
- Calendars listing the year's cultural events in the community
- Candy
- Christmas cards and gift wrappings

Color books
Easter corsages
Geranium plants
Handcrafted articles
Program advertising
Refreshments at concert intermissions
Shrubbery and garden accessories

Presentation of benefit social events:

Bridge parties
Chain luncheons
Chain teas
Children's amusement park parties
Children's holiday parties
Gala openings of new hotels, motels, department stores and shopping centers
Pancake breakfasts
Progressive dinner parties
Pyramid coffees
Ranch barbeques
Roller skating parties
Square dances
Symphony balls

Sale of specialized services:

Baby sitting service
Christmas card addressing and mailing service
Clerical and stenographic service
Dressmaking and alteration service

In short—if it can be done in good taste, if it will make money—some symphony women's association has or will undertake it to benefit the orchestra!

One cold and calculating test should be applied to each benefit project and each completed fund raising project: *Will it or did it result in sufficient profit to justify the time, effort and money invested in it?* If not, that particular project should be abandoned in that particular city, or reorganized so as to insure a satisfactory profit if it is to be undertaken again. The only reason for undertaking a fund raising project is to raise funds. If the anticipated profits are not at least approximately reached, then it can only be considered a failure no matter how glamorous the event may have been.

"Sufficient profit" cannot be defined with a flat statement of dollars applicable to all organizations, but must be interpreted in terms of the dollar goal which the project was designed to meet, the size of the orchestra operation and the size of the community.

Profits from symphony balls combined with auction sales and raffles not infrequently total between \$25,000 and \$50,000 when sponsored by a women's association in a major city. A symphony ball in a small city may raise only \$1,500 profit but when considered in terms of the size of the community and the dollar goal, the profit from that event may be just as successful as the large city profit which dollar-wise was ten or twenty times as much.

There is a tendency in some women's associations to drain off the energies of the members through a constant succession of small fund raising projects throughout the year each of which nets very modest profits. Under these circumstances, the women become discouraged with the endless effort, disenchanted with the women's association, and the orchestra becomes a source of annoyance both to the workers and to the general public.

Experience of scores of women's associations indicates that one large fund raising project each year usually is much to be preferred to the many small projects. A major project usually yields greater profit than the sum of the profits from many smaller projects. Less work may be required per member. People gain more pleasure out of the large event, and the association members end up with a feeling of satisfaction in an obviously successful, large scale accomplishment.

With the possible exception of the glamorous symphony balls which seem to be successful in nearly every community, it must be remembered that a project which proves successful in one community may be a colossal dud in a different community. Therefore, the mere fact that an idea resulted in thousands of dollars of profit for one women's association still must be examined very closely in the light of local circumstances before it is launched in another community.

B. Educational Work

Chronologically, women's associations frequently first undertake responsibility for the series ticket campaign, then add a major fund raising project. With experience in these two departments and resulting confidence in handling them, women's associations next add educational projects. Through this area of their work the associations undoubtedly make some of their most significant contributions to their orchestras and to their communities.

The mere listing of typical educational projects which women's associations sponsor is indicative of the comprehensive character of the work they do and of its significance to the continued cultural and educational development of their communities. As would be expected, many of the educational projects are related to young people—from the pre-schoolers to college and university students.

Educational Projects

Achievement awards for young musicians: Awards to young musicians are worked out in various ways in order to give them recognition within their schools and communities in a manner comparable to the recognition given to outstanding young athletes and scientists.

Commissioning new works: Within recent years, many women's associations have financed substantial commissions for both young and established composers for new works commemorating some special event in the life of the orchestra or of the community.

Contests of all kinds, at all age and performance levels for instrumentalists, solo artists, and composers are sponsored by scores of symphony women's associations.

Junior auxiliary groups: Women's associations sponsor auxiliary groups of junior high or high school age girls and help them develop music appreciation projects, social events and other activities which bring them into close contact with the orchestra, its music, its musicians, its work and its needs.

Lending libraries: Women's associations work in connection with lending libraries includes development, maintenance and financing of:

- Record collections in the public library and branch libraries,
- Record collections for youth recreation centers,
- Record collections for use by members of the women's association,
- Collections of books on music for use by members of the women's association,
- Record collections for young people holding student tickets for the adult concerts.

Music appreciation presentations: These projects are of wide diversity including "Pre-view" luncheons for members of the women's association, music discussions open to the general public, regular music appreciation and symphonic disc jockey radio and TV programs, presentations of music appreciation programs in the public schools, etc. Orchestra rehearsal attendance projects for members of the women's associations prove to be enjoyable and valuable music appreciation aids.

Orchestra rehearsal in the schools: In some situations in which it is impossible to present as many youth concerts as are desired, the women's associations have arranged for the adult orchestra to hold some of its rehearsals in school auditoriums in order to extend opportunities for the youngsters to hear the orchestra and fine music.

Quartet and small ensemble concerts in school classrooms and school auditoriums are sponsored by many women's associations.

Scholarship projects of all kinds including scholarships for private lessons for talented young musicians, for college and conservatory work, summer music camps, etc. are extremely valuable in orchestra and women's association work.

Special Group Ticket Funds, Student Ticket Funds: Women's associations frequently purchase tickets for the series concerts for distribution to various groups and institutions including Homes for the Aged, Handicapped groups, young musicians, scholarship students, exchange students, etc.

Tiny Tots concerts for the pre-school age children prove to be popular and rewarding projects in many communities.

Youth concerts sponsored and financed by the women's association are vital to the educational program in hundreds of communities.

Youth symphony orchestras, sponsored and financed by the women's associations are proving of tremendous help in developing a continuing source of playing personnel for orchestras throughout the country.

C. Promotional Activities

Telling the orchestra's story—over and over again—but with freshness and a lift is another field of activity in which women's associations excel.

If several hundred women within a community are kept well informed about the orchestra, its works, achievements, goals, needs, tragedies and successes—the orchestra story will be told informally day after day to literally thousands of people within the community.

This informal public relations process should be reinforced and made more effective through a variety of promotional projects which can be undertaken by the women's association.

In the promotional activities, there is special need to examine the chain of command and the liaison structure between the women's association, the orchestra board and the orchestra management—or complete and utter chaos will reign. Customarily one of two plans is used.

If the orchestra maintains an office and has paid employees, all promotional plans and materials should be channelled and cleared through the person in the office designated to handle this phase of the work.

If the orchestra operates entirely with volunteer administration, a single chairman should be appointed within the women's association for all promotion having to do with women's association work. The chairman should be held responsible for clearing all plans and materials with the member of the orchestra board who is responsible for this phase of the work.

Regardless of what plan is agreed upon, it must be thoroughly understood by every one and strictly followed. Otherwise, the orchestra's promotion will get out of hand and the general public will only be confused about the activities, purposes and goals of the organization.

Within nearly every women's association membership, there are women who have been professionally trained and employed in some phase of public relations work. They will have had training and experience in newspaper work, radio, TV, public relations agencies, free lance writing, etc. Usually they are pleased to have opportunity to place their skills and knowledge at the disposal of the orchestra organization.

Promotional Projects

The following are some of the promotional projects undertaken by women's associations and found to be successful and helpful to orchestras throughout the country, in cities of all sizes.

Clipping and scrap book service: One complete file of clippings of the orchestra's activities is not sufficient. Several members of the women's association can each be responsible for maintaining complete files of clippings relating to all phases of the activities of the orchestra and its auxiliary units. (Caution: Name and date of the publication should be included with each and every clipping.) One set of the clippings should become a part of the permanent archives. Other sets will be needed for reference in connection with special projects in succeeding years.

Picture stories: Several women's associations have financed and developed picture stories of the orchestra work for use in speeches, etc. in orchestra promotion. These have been done with movie film, slides, drawings, photographs, etc.

Press Parties: Presentation of annual press parties for all persons in the area who do or might handle publicity for the orchestra including representatives of the newspapers, radio, TV, public relations firms, other publications, chamber of commerce, etc. is helpful in some communities.

Publication of orchestra newssheets: Women's associations may publish a newssheet for their own members, or a newssheet pertaining to all orchestra activities for distribution to all ticket holders, members of boards and committees, the orchestra playing personnel, etc. The newssheets may be financed by the women's association, or the association may obtain advertising to help meet the costs.

Radio and TV programs including occasional programs, or regular series of programs, spot announcements, etc. are handled by some women's associations.

Speakers bureau: Women's associations frequently take full responsibility for developing and supervising a speakers bureau including its organization, orientation classes for those who will present the speeches, booking of the speeches before clubs, etc.

Window displays and display contests: Store window displays are an important part of campaign promotion and often are handled by women's associations. The work also may extend to year 'round displays in public libraries, banks, etc. and to displays for special events such as fairs, home shows, etc.

D. The Women's Association as the Official Hostess for the Orchestra

One service which continues to be of major importance year after year, regardless of the size of city or orchestra, often is designated in listings of women's association committees as the work done by "The Hostess" or "Hospitality" committee. In effect, women's associations serve as the official hostesses for their orchestras.

That social events are vital and of practical import in the work of orchestras is a known fact, and provision should be made for the proper handling of such events. There are several reasons for this situation in the orchestra world.

In the first place, many, many persons volunteer their time and efforts for orchestra work. They know and the organization knows that it never will be possible to offer financial reimbursement for these services. Nevertheless, it's in the natural order of things that every effort possible should be made to see to it that the orchestra work offers compensations in terms of pleasant associations and enjoyable occasions. Social events are a part of this structure.

The very nature of a symphony orchestra's work—that of presenting evening concerts involving persons of distinction and often of fame—lends itself naturally to related social activities. Inasmuch as social gatherings

are going to take place in connection with concerts regardless of what position the orchestra takes concerning the events, experience has shown that the orchestra is wise to keep a hand in the total situation—occasionally giving it needed focus and direction.

Simply because symphony orchestra work is an extra curricular activity for members of the boards, committees and women's associations, it frequently is necessary to transact orchestra business outside of normal working hours and in the informal surroundings of clubs and private homes. This circumstance again predisposes to the spontaneous development of combination social-business occasions including dinners, luncheons, teas, morning coffees, cocktail parties, etc.

Furthermore, quasi-social, quasi-business events often are selected for orchestra activities simply because they can be developed into opportunities for good publicity for the orchestra. Any organization which constantly seeks support and patronage from the general public must keep in the public eye. Stories in the society pages of the local newspaper are one way in which it can be done.

As a matter of fact, most so-called social events in connection with a symphony orchestra organization are, in reality, working sessions. Especially is this true for the professional employees—the conductor, manager, guest artists and, in some cases, the orchestra players. They know that they lend importance to the social occasions, that they are there to see and be seen, to talk and to be talked to, to “influence” so-and-so in what appears on the surface to be merely a pleasant social occasion in which the drawing together of certain persons is quite by happenstance.

The arranging and handling of all of these situations require great skill, tact, graciousness, poise and charm—and the women's associations are the source and fount of such qualities for most orchestra organizations.

Women's association sponsorship, organization, origination, management, presentation and financing of orchestra social events extends over a tremendous variety of occasions and purposes including:

Parties for the orchestra playing personnel once or twice a year for the purpose of showing appreciation for the players' work and of trying to bring the playing personnel into a little closer relationship with members of the board, women's association, committees and patrons.

Events honoring the conductor and the conductor's wife—as a means of showing appreciation for the conductor's work, but also for the pur-

pose of enabling members of boards and committees to become acquainted with the conductor and his wife and (hopefully) to enjoy a closer association.

Receptions after the concerts to which all members of the audience are invited—again to show appreciation for the interest and support given by the audience and to provide opportunity for a little closer relationship between audience members and performers.

Parties, receptions and various courtesies in connection with guest artists: These are developed both to make the guest's visit more pleasant and also because personal contact with the soloists is highly prized by many of the orchestra's most devoted workers and patrons.

Social events honoring campaign and committee workers—to show appreciation, and to spur them on to greater achievements.

Major social events at the beginning of the season as an aid in "kicking off" the season, helping promote ticket sales, etc.

Press parties for the purpose of making the orchestra-press relationship more enjoyable and as an occasion when the orchestra can tell its story to the press in a very special way.

Social events of all kinds in connection with the activities of the women's association itself because the women enjoy them, want them, and because they provide a pleasant atmosphere in which to transact work or business for the orchestra.

Social events honoring the music teachers of the area, the young musicians of the area, the public officials who have some connection with cultural affairs—the list could be almost endless.

Thus it is that although orchestras and their women's associations are criticized frequently as being "too social", those who are experienced in this work know that the social aura surrounding many of the activities is a vital, necessary and significant part of the total working structure of a symphony orchestra.

The intriguing and ingenious manner in which these many purposes are worked out by the women's associations throughout the land is a never

ending source of amazement. The following are a few of the ideas which have been used in various communities:

Social Events

- In Louisville, Ky.—A Dutch treat “Stub-Club” party is held after each concert in a private club. Any person holding a ticket stub for the concert which has just been played may attend.
- In Pittsburgh—The orchestra musicians are entertained at a bang-up party in mid-season presented by the women’s association.
- In Buffalo—A fall cocktail party and later in the season a dinner party for the musicians, their wives and husbands.
- In Waukesha, Wis., and Benton Harbor-St. Joseph, Michigan—After concert coffee hours to which everyone is invited and asked to help defray expenses through contributing ten cents.
- In Austin, Texas—A Dutch treat buffet dinner after each concert to which are invited all members of the orchestra, board, women’s association and audience.
- In Evansville, Indiana—A spring dinner party for orchestra members, wives and husbands following a Sunday afternoon rehearsal.
- In Phoenix—Formal “Prelude” Dutch treat dinner parties before the concerts to which may come members of the women’s association and their husbands.
- In Buffalo—Kickoff campaign luncheon served on the stage of the concert hall to dramatize the 3,000 seats which are to be filled by the work of the women’s association.
- In Detroit—A formal reception honoring the conductor and his wife to which over 2,000 guests were invited.
- In New Orleans—A fall tea for the women members of the orchestra, and later in the year a rehearsal luncheon for all members of the orchestra.
- In Toledo—A women’s association membership tea at the Toledo Museum of Art.
- In Fresno, California—A gourmet dinner for major contributors.
- By the Amherst Symphony (Williamsville, N. Y.)—“Symphony Socials” presented in various parts of the community to acquaint people with the orchestra and its work prior to the maintenance fund drive.
- In Norfolk—A “Pre-concert buffet” open to all persons interested.

E. Special Service Projects

Women’s association work which, for want of a better classification, might be termed “special service projects” or the “and-so-forth department” is vital to the orchestra, takes many forms, and is dictated by the needs of a given orchestra at a given time in a given locality.

For instance, during the war years, which brought gasoline rationing, women's associations throughout the nation worked out various transportation schemes to aid people in getting to concerts including share-a-ride plans, and concert bus plans. (They didn't have to worry about concert hall parking lot plans as is the case for some women's associations these days.)

During those years, they also were concerned with complimentary ticket plans for men and women in the armed services, special concerts at military training camps, etc. When these needs ceased to exist and the projects could be discontinued, other "special services" took their places as far as the women's associations were concerned.

So it is that the special services needed in one decade may be superseded entirely by others in the following decade. The women's associations' ability to cope with these changing circumstances is one of the reasons they are so invaluable to orchestra organizations.

These projects are legion—designed to meet big and little needs of large and small orchestra organizations be they needs of the spirit or of the flesh.

The purchase of a tape recorder or a new celeste, addressing envelopes and typing cards in the orchestra office, soliciting \$5,000 worth of program advertising, finding an apartment for a new member of the orchestra, decorating the concert stage, operating a free nursery during the concerts so the parents of young children may hear the music even if the hard working members of the women's association nursery committee can't, attending city council meetings to present the case for construction of a new concert hall instead of a sports palace, meeting with the school board to discuss the need of stringed instrument study in the public schools, calling on the city parks commission to make a plea for outdoor summer symphony concerts, serving coffee to the orchestra members at rehearsal intermissions—these and surely a thousand others come under the vital "miscellaneous" services of women's associations of symphony orchestras.

If the needed service is too small to justify using the time of the paid staff, if it's too large for the governing board to undertake—call in the women's association and something will be done, some part of the problem tackled and very often successfully solved.

F. Committees

It is well to harken back to the advice of the League's Legal Document Study Committee (Page 38) to maintain flexibility in committee structure. The Study Committee recommends that the association's legal documents

should provide for the fewest possible standing committees and that other committees should be established and abolished under the authority that automatically accrues to the governing body to do so according to current needs.

When this policy is not followed, a given committee tends to become an end in itself instead of a mere tool for carrying out some phase of the work.

Obviously, the committees which shall be in existence at any given time are determined by the work, responsibilities and activities of the association at any given time.

The following listing of committees was compiled from the organization structures of scores of women's associations. It goes without saying that it is unlikely that any women's association would activate all of these committees simultaneously.

Committee Listing

Advertising—To handle sale of advertising in any of the women's association's or orchestra's publications.

Advisory—Composed of current president, the three immediate past presidents, the orchestra's manager and conductor, and president of the orchestra's governing board.

Appreciation—To send thank you notes, flowers, etc., as specific situations arise.

Archives or Scrap Book—To maintain permanent file of clippings, programs, publications, etc.

Box Seat Sales—In connection with season ticket sales for concerts

Building Fund

Bylaws—To study and make recommendations on proposed changes and amendments.

Commissioning

Concert Stage Decorations

Concert Ushers

Decorations

Executive

Finance and Budget

Fine Arts Calendar

Fund Raising Projects

Guest Artist—Relating to entertainment of artists.

Hospitality or Hostess

Junior Auxiliary

League National Convention—To attend and report on the national conventions of the American Symphony Orchestra League

Liaison With Other Civic Organizations

Membership
 Memorial
 Music Library
 New Instruments
 Newssheet
 Nominating
 Office Workers—Relating to volunteer clerical and stenographic help
 in the orchestra or women's association office.
 Orchestra Maintenance Fund
 Orchestra Players' Aid and Hospitality
 Orchestra Players' Loan Fund
 Orchestra Players' Pension Fund
 Program—Relating to programs of the women's association.
 Promotion and Publicity—Including newspaper and other publica-
 tions, radio and TV.
 Projects—To investigate all proposed projects and submit findings
 and recommendations to the association's governing board.
 Recording Sales—Relating to benefit recordings made by the orches-
 tra.
 Rehearsal Refreshments
 Scholarship Fund
 Speakers Bureau
 Student Tickets Fund
 Suburban Areas
 Symphony House—Relating to buildings owned either by the orches-
 tra association or the women's association.
 Telephone
 Ticket Campaign
 Transportation
 Window Displays
 Young Artist Competition
 Youth Concert
 Youth Orchestra

G. Meetings

“Should we have meetings or should we just work? We'd rather work!” was the classic query and comment of one newly formed women's association.

Policies on meetings of symphony women's associations run the gamut from no full scale membership meetings ever, to well attended monthly meetings throughout the year. It all depends on the association's choice of organization plan and activities.

Many associations hold two general membership meetings each year—a fall meeting which often is linked to the opening of the fall ticket sales

campaign, and a meeting in the spring for election of officers, presentation of reports, appointment of subcommittee chairmen, etc. In between times, the work is carried on by the officers and the committees.

Some associations combine monthly business meetings with lectures, music, informal talks, reviews of books related to musical subjects, analyses of forthcoming concert programs, playing of records of forthcoming concert programs, and a vast array of other program ideas and material.

Each plan has proven successful and each has proven unsuccessful depending on many factors.

Meetings in private homes vs. public buildings is another oft discussed question. Again, this is dictated by local preferences and by the size of the membership. Most women's associations start out as rather small organizations which can comfortably gather in the homes of the members. As the membership grows, it often becomes necessary to hold the meetings in centrally located buildings equipped to handle large groups. Both plans prove satisfactory.

The following are representative of the many different kinds of programs presented for women's associations' meetings.

Speakers

- American Symphony Orchestra League representatives
- Architect
- Artist Management Representatives
- Assistant conductor
- College faculty member
- Composer
- Concertmaster
- Conductor
- Guest artist
- Hollywood stars interested in music
- Manager (of orchestra)
- Music critic
- Music teacher
- Musicologist
- Orchestra player
- Orchestra's director of public relations
- Personnel manager
- President of the orchestra board
- Public relations expert
- Representatives of other orchestras and women's associations

Subjects

Arts councils
Book reviews
Chamber music
Concert halls and their acoustics
Concertos
Conducting, art and technique of
Decorating with musical motifs
Instruments and instrumental composition of the orchestra
Music festivals—abroad and in the United States
Music education in the local public schools
Music form
Music memory contests
Music to be played at next concert
Opera and its many related subjects
Orchestral and cultural developments within the United States
Personnel of orchestra
Proposed federal arts legislation
Reports on work of other women's associations

Musical Presentations

Award winners
Competition winners
Guest artists
Instrument demonstrations
Individual members of the orchestra
Playing and analysis of recordings
Small instrumental ensembles of all kinds
Youth orchestra

Dramatic Presentations

Relating to orchestra and women's association work
Based on lives of great composers and performers
Based on stories of operas

* * * * *

In summary, may we merely observe that the musical development of this nation is greatly enriched by the earnestness, faith, loyalty, imagination, inspiration and work of symphony women's associations. The priceless motivating spirit behind their work was succinctly expressed in the earnest words of a new president of a brand new orchestra in a remote and obscure community—"Believe me, we women won't leave *our* orchestra down".

Appendix

I. Charter: Suggested Purpose and Powers Clause to be Included in the Statutory Form of Application for Charter, or Certificate of Incorporation, for a Non-profit Corporation to be Entitled: The Women's Association of the _____ Symphony Orchestra Society.

Purpose:

Operating without profit, and so that no part of its net earnings or assets shall ever be distributed as a dividend or inure to the benefit of any private shareholder or individual, to foster, promote and increase the musical knowledge and appreciation of the public, exclusively by educational activities, by organizing and presenting, primarily but not exclusively in the City of _____, classes, lectures, music appreciation events, and performances of music in programs chosen primarily from the literature of symphonic music, and incidentally chamber-music, opera, solo recital, vocal chorus or the dance, which are deemed by responsible and informed persons to be suitable at the time and place for such exclusively educational purposes, and other suitable activities in support of the above listed presentations in connection and cooperation with and in support of the _____ Symphony Orchestra Society.

Powers:

For such purpose, and operating without profit, and in the manner herein stated:

(a) In cooperation with and subject to authority granted by the _____ Symphony Orchestra Society, to engage in educational and promotional activities designed to further the purposes and support of the _____ Symphony Orchestra Society and to contribute to the educational, cultural and musical development of the youth and adult citizens of this area.

(b) To register, own and protect, the trade-name of "The Women's Association of The _____ Symphony (or Philharmonic) Orchestra," or such other trade-names or designations as are appropriate for the group or groups so maintained.

(c) To solicit, accept, hold and administer contributions received by deed, gift, will, ordinance, statute or otherwise, as well as the proceeds of admission charges, either in trust or otherwise, to own, hold, operate, and administer real and personal property, and generally to do all things necessary and proper to accomplish the educational purpose herein stated and permitted to like non-profit corporations by law.

(d) Provided further, however:

(1) Assets or property held in trust for the corporation or by the corporation for its corporate purposes as herein stated shall be segregated and identified as being so held, and shall not be held without disclosure of the fiduciary capacity in which they are held.

(2) No substantial part of the activities of the corporation shall be devoted to carrying on propaganda, or otherwise attempting, to influence legislation, and it shall not participate or intervene (including the publishing or distributing of statements) in any political campaign in behalf of any candidate for public office.

(3) The corporation shall not engage in any transaction prohibited by Section 503(c) of the United States Internal Revenue Code as now enacted or as it may hereafter be amended.

(4) The corporation shall not apply accumulation of income in any manner which may subject it to denial of exemption as provided in Section 504 of the United States Internal Revenue Code as now enacted or as it may hereafter be amended.

(5) If, at any time, the corporation shall cease to carry out the purposes as herein stated, all assets and property held by it, whether in trust or otherwise, shall, after the payment of its liabilities, be paid over to an organization which itself has similar purposes and has established an appropriate tax-exempt status under Section 501(c)(3) of the United States Internal Revenue Code as now enacted or as it may hereafter be amended, and they shall be applied exclusively for the education of the public in the art of music by the performance of artistic works of music or otherwise appropriate to the said tax-exempt status.

II. *Bylaws: Sketch for a Set of Bylaws for The Women's Association of _____ Symphony Orchestra Society.*

I. **Members**

Section 1. Annual members. Annual members are those persons who purchase or through prescribed work in the season ticket campaign earn a ticket for the current season's ticket series of the _____ Symphony Society and who pay the annual membership dues of the Women's Association of the _____ Symphony Society.

Section 2. Each annual member shall have one vote at any membership meeting held during or for the fiscal year for which such payment was made.

Section 3. Life members. Life members are those who make a single payment to the Women's Association of not less than _____ Dollars at any time, either for a restricted purpose or toward current maintenance. Each life member shall have one vote during his or her life at any membership meeting.

Section 4. An annual meeting of members shall be held during the month of _____ at a time and place to be set by the Board of Directors. Special meetings of members may be called by the President, or by order of the Board of Directors, or by the Secretary upon written request of not less than 25 members. Five (5) percent of the full membership, present in person or by proxy, shall constitute a quorum at any membership meeting.

Section 5. At least twenty days' written notice shall be given of annual meetings, and at least five days' written notice shall be given of special meetings of the members. At special meetings no business may be transacted other than that indicated in the notice of meeting.

II. Directors

Section 1. There shall be not less than _____ nor more than _____ Directors, the number to be such as may from time to time be determined by the members of the Women's Association. Of the Directors, three-fourths shall be elected by the members at an annual or special meeting, and the remaining one-fourth shall be elected by the Directors, so elected by the members, all eventually for a term of three years, but in such manner that one third of the full number shall be elected each year. Any Director may be re-elected for an additional term or terms. Vacancies for an unexpired term shall be filled by the Board of Directors.

Section 2. The Board of Directors shall have and exercise all the usual powers of directors of a business corporation and the immediate government and direction of the affairs of the corporation. They shall make all rules and regulations which they deem necessary or proper for the government of the corporation, and for the due and orderly conduct of its affairs and the management of its property, not inconsistent with the Charter and Bylaws of the corporation. They may exercise all powers not expressly given to the members.

Section 3. The Directors shall meet directly following the annual meeting of members and elect officers for the ensuing year, and thereafter at least once each (month or quarter) and at such other times and places as the Board of Directors or the President may direct. At meetings of the Board of Directors a quorum for the transaction of business shall consist

of_____. At all meetings of the Board business shall be transacted by a majority vote of all Directors present and any action so taken shall be deemed the action of the full Board. At such meetings voting cannot be by proxy.

(Optional Section)

Section 4. Any Director attaining age 70 shall be declared Emeritus and may thereafter attend meetings but shall not vote and her place shall be filled for her unexpired term. The Board may declare the place of any Director vacant and fill the vacancy if she is absent from more than_____ consecutive regular meetings of the Board without a cause deemed sufficient by the Board.

Section 5. No paid employee of the corporation shall be eligible for election to the Board of Directors, and no Director shall receive compensation for his services as a Director. Prior to any election of Directors at a meeting of the members, a Nominating Committee of the Board shall submit nominations of which notice shall be given together with notice of the time and place of the meeting.

Section 6. Provision for designation of one or more representatives of the Symphony Society governing board to be elected automatically to the Board of Directors of the Women's Association, and statement of the manner in which this shall be done. (i.e. designation that certain officers of the Symphony Society such as president and first vice-president shall serve on the Women's Association Board, or provision for the Symphony Society Board to elect its representatives to serve on the Women's Association Board, etc.)

Section 7. (provision, if desired for authority for the Board to designate an Advisory or Honorary Musical or Financial Board, without votes.)

III. Officers

Section 1. The officers shall be a President and at least one Vice-President, elected by the Directors from their number and a Treasurer and a Secretary who need not be Directors. They shall be elected by the Directors for a term of one year and until their successors are duly elected and have qualified. Such elections shall be held by the Directors at the first meeting following the annual meeting of members. Any vacancy in office during a term shall be filled at the next meeting of the Board.

Section 2. The duties of the officers shall be such as usually pertain to their respective offices, or are prescribed and assigned to them respectively

by the Directors. The Directors may determine whether any and what compensation shall be paid to each officer, who is not also a Director, for services rendered.

Section 3. The Board of Directors shall have the power to appoint such subordinate officers, employees or agents, as may be necessary in their judgment for the conduct of the business of the corporation, and designate their titles and compensation, if any.

Section 4. Any officer may be re-elected for an additional term or terms.

Section 5. The officers and Directors shall use their best efforts to carry out in good faith the purposes and exercise the powers expressed in the Charter of the corporation in such manner that, in conjunction with the parent society or association, a symphony orchestra shall be maintained and symphony concerts given of cultural and educational value in and for the community, having regard to the fact that the grant of tax exemption, if received by the corporation, marks its activities as affected with a public interest wider than that of subscribers and contributors.

IV. Committees

Section 1. A Nominating Committee shall be elected by the Board of Directors from their own number.

Section 2. The Directors may elect by ballot and from their own number an Executive Committee, to consist of the President, the Vice-President(s), and _____ other Directors, as the Board shall determine, to hold office until the first meeting of the Directors after the next ensuing annual meeting of the members and until their successors are duly elected and have qualified. The Executive Committee shall have and exercise in the intervals between the meetings of the Board of Directors all the powers of the Board which may lawfully be delegated in the management of the business and affairs of the corporation, or such lesser powers as may, in said vote of the Directors or from time to time by vote of the Directors, be specified. _____ members of the Executive Committee shall constitute a quorum. It shall meet at the call of the President or of a Chairman chosen by it. The Secretary of the corporation, or in his absence a secretary *pro tempore* chosen by the Executive Committee, shall keep a true record of all its proceedings, which record shall always be open to the inspection of any Director, and at each meeting of the Board of Directors such record of the meetings of the Executive Committee for the period since the last prior meeting of the Board shall be presented.

Section 3. Such other standing or special committees as may be required to assist and advise the Board of Directors may be appointed by the President or elected by the Board of Directors, and may include members of the corporation who are not Directors.

V. Reports

Section 1. The fiscal year shall begin on the first of _____ and end on the thirty-first of _____.

Section 2. The Treasurer shall cause to be kept a proper record of all moneys received for the corporation from all sources, and keep proper vouchers indicating the amount and nature of all expenditures. The moneys of the corporation shall be deposited in the name of the corporation and all payments shall be made in its name.

Section 3. The accounts of the Treasurer shall be audited by an independent certified public accountant appointed by the Board of Directors at the end of each fiscal year, and at such other times as are deemed by the Directors to be expedient.

Section 4. A financial report, based on such audit, shall be made to the Board by the Treasurer at least once annually and transmitted by the Secretary to the members of the Society. Such report shall not disclose money payments made to any one individual, but Directors shall have the right to be given such information on request.

Section 5. The President shall present an annual report to the Board and to the members, reviewing the season ended and making such forecast for the season approaching as may be reasonable.

Section 6. Copies of the annual reports of the treasurer and the president shall be filed with the President and Manager of the _____ Symphony Society.

Section 7. The Board of Directors of the Women's Association shall prepare or cause to be prepared a report on the Association's plans for work, activities and projects for the ensuing year, and a budget covering the total anticipated financial operations of the association for the ensuing year. This report and budget shall be submitted to the Manager and the Board of Directors of the _____ Symphony Society, and adoption of the plans and budget for the ensuing year shall be through joint action by the Board of Directors of the Women's Association and the Board of Directors of the _____ Symphony Society.

VI. Restricted Funds

Section 1. In the event funds are received for restricted purposes with the requirement that principal shall remain intact, the Board shall provide for the designation of an outside corporate trustee, with or without one or more Directors as co-trustees, and the execution of a Trust Indenture by officers of the corporation duly authorized to act, and such funds shall be transferred to such trustees.

Section 2. In the event that revenue from all sources in any season produces a surplus over operating expenses of every character, in excess of the sum reasonably estimated to be necessary to meet the deficit which is forecast for the ensuing two seasons, such surplus shall be added to the corporation's endowment or restricted funds, provided that such addition shall not violate the prohibition against excess accumulation in Section 504 of the United States Internal Revenue Code as now enacted or as it may hereafter be amended.

VII. Amendments

Section 1. These Bylaws may be amended at any annual membership meeting or at a special meeting of the members of the Society called for the purpose, but no amendment shall be in order at any meeting unless not less than thirty days' previous notice of the nature of the proposed amendment shall have been given by mail to all members.

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THE WOMEN'S COUNCIL OF THE AMERICAN SYMPHONY ORCHESTRA LEAGUE

The American Symphony Orchestra League is the federally chartered, non-profit, educational, service and research association of symphony orchestras and their women's associations. The work which the League does nationally complements and strengthens the work of each orchestra in its own city.

The Women's Council of the League, formed during the 1963-64 season, will be the vitally needed bond between the individual symphony women's associations and the League. It will provide a national channel through which the outstanding leadership and experience within the individual Women's Associations of symphony orchestras may be applied to the enrichment and growth of all symphony orchestras.

Membership in the Women's Council will be drawn from among past presidents of symphony women's associations which are affiliated with the League. Membership will honor and utilize nationally the wealth of experience and leadership of persons who have completed their terms of office but will not make additional demands upon the current leadership of the local associations.

Program and Activities of the Women's Council

- To create at Symphony Hill, the League's permanent home located in Fairfax County, Virginia—in the suburban area of Washington, D. C., a national archives consisting of the histories of symphony orchestras and their women's associations, and a lending and reference library relating to each major phase of activity within the associations.
- To counsel and advise the League in matters relating to expansion of League services to women's associations and symphony orchestras.
- To plan and present at Symphony Hill and elsewhere educational workshops on various phases of orchestra work for representatives of symphony women's associations.
- To serve women's associations with a national speaker's bureau and advisers whenever requests for these services are presented by individual women's associations.
- To develop program material for the Women's Association section of the League national conventions in keeping with the progression of needs of the individual women's associations.
- To keep women's associations informed concerning national developments having to do with the performing arts.
- To assist the American Symphony Orchestra League in the overall development of its work, education and service projects.

Inquiries concerning the women's Council should be directed to:

The American Symphony Orchestra League

Symphony Hill

Post Office Box 66, Vienna, Virginia

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